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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

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*R-001-79*

CLASSIFIED BY: Director DIA  
DECLASSIFY ON 2 Mar 99  
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REASON: 2-301-C(3)(6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION II

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a selected Remote Viewer to the protocol which will be used in the remote viewing training program at Stanford Research Institute (SRI), Menlo Park, California.
2. (S) This session was considered very successful by all participants in that the post-viewing on target analysis provided the viewer with positive feedback. The target site contained features which matched the viewer's descriptions. The Remote Viewer was anxious to conduct another session and was highly motivated. The Interviewer and Viewer seemed to work well together.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION II

#28: This will be a remote viewing session. The Interviewer will be #28 and the Viewer will be #10.5. (Edited for security.)

PAUSE

#28: It is now time for you to reach out and tell me about the location where #20.5 and #20 are visiting. When you have an impression, tell me what you see. (Edited for security.)

PAUSE

#10.5: All right.

#10.5: I'm having too much at one time.

PAUSE

#10.5: I'm having too much. .

I'm having too much like grass. But I don't know what it is. (Whispering)

PAUSE

#28: Let a picture come to mind and just tell me what you see.

PAUSE

#28: What do you see in and around where they are located?

PAUSE

#10.5: Hmmm.

PAUSE

#10.5: I don't know.

PAUSE

#10.5: The only thing I see is a vertical line like toward the corner of a building.

#28: You don't have to tell me what it is. Just what you see. You see a vertical line.

#10.5: All right. Like a wedge.

#28: A wedge. You see a wedge.

PAUSE

#28: Move around to the other side. What do you see?

PAUSE

#10.5: I see, ah, an overhanging thing.

#28: Um hm.

#10.5: And its darkened under it.

#28: Um hm.

PAUSE

#28: Tell me what it looks like from the top.

PAUSE

#10.5: Its far up.

#28: Its far up?

PAUSE

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#28: Go over to the other side of it now and tell me  
what you see.  
Go over to the other side and tell me what you  
see.

PAUSE

#10.5: The top is flat. (Sigh)

PAUSE

#28: The top is flat.

#10.5: Its dark.

#28: Its dark. The top is dark and flat. (Pause)  
You said this was an overhang. Go underneath,  
go underneath the overhang.

#10.5: Umm.

#28: What do you see?

PAUSE

#28: What is on the left?

PAUSE

#10.5: Light.

#28: Light. What is on the right? What's on the  
right side?

PAUSE

#10.5: Light.

#28: More light. Now turn around, turn around and look  
out the other side. Look out the other side. What  
do you see straight ahead?

PAUSE

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#10.5: Dark with light at the end.

#28: Dark first and then light at the end?

#10.5: Yes.

PAUSE

#28: Now, go out to where its light at the end. Go out to where its light, turn around and look back where you were. What do you see? Tell me what you see.

#10.5: Dark with light at the end.

#28: Dark with light at the end.

PAUSE

#28: Tell me . . . . What is on top of the overhang?

#10.5: No overhang.

#28: I didn't hear you. What is on top.

#10.5: No overhang.

#28: No overhang. Other end.

#10.5: (Long sigh)

PAUSE

#28: Tell me about its shape.

PAUSE

#10.5: My feeling (Pause)

#28: Your feeling?

PAUSE

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#10.5: Dark. . . is inside.

#28: Dark is inside.

#10.5: The light is at each end.

#28: And the light is at each end.

PAUSE

#28: Tell me what goes on here. What takes place here.

PAUSE

#28: What do you feel about this palce? What happens here?

PAUSE

#10.5: Business.

#28: Business.

#10.5: Shopping.

#28: Shopping.

PAUSE

#28: I want you to take one more look at the area. V-e-r-y good! Remember. Look at it carefully and remember it. Its time that #20 and #20.5 have left. And now I want you to draw that - what you saw. What you see now. Look at it very carefully, remember it. When you feel you have it, sit up and draw.

PAUSE

ADMIN NOTE: It is past the end of the on target time.  
#10.5 now sat up and began to draw.

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#10.5: I don't have very much. But what I feel that it was in some sort of like an arcade.

#28: Okay. See if you can . . . .

#10.5: But its that I haven't got anything like I had before occasionally.

#28: That's okay.

#10.5: But now here's to retirement. Lock up.

#28: I've got nine years to retirement. Got a lot of time.

#10.5: Ha ha.

#10.5: I don't know how valid it is. You know I didn't have all the feelings that I . . . . What I felt was that when I first saw was that they were like standing on a street corner or something looking at (or I saw it) it was the edge of the building.

#28: Okay.

#10.5: And that the buildings went off. . . in perspective. When I said the overhang; the overhang of that building was like an arcade overhang. At first what I felt that it might be a theater mall. You know, a theater entrance. Then you put me in front of it in the dark and under this overhang and its white and its light. Its just a street is all I got the impression of. Just a big open shiney.

#28: Okay.

PAUSE

#28: Now, as you make different drawings, put numbers by the drawings for references.

#10.5: Right.

#28: Would you like to have the lights on?

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#10.5: Yeah. No. No. Let me stay like this.

PAUSE

#10.5: When I said the wedge, that's one.

#28: Wedge, okay.

#10.5: A line.

PAUSE

#10.5: And I felt that that was just sidewalk.

#28: Okay, you want to do a sidewalk.

PAUSE

#10.5: And I felt that it was. . . .It wasn't dark,  
like brick; it was light like sandstone reflecting  
the morning light.

#28: The surface of the building?

#10.5: Right.

PAUSE

#10.5: This being the wall. This wall, to the right.  
You told me to look to the right or go down the  
side of it. And, as I went down . . . . and  
that's when I saw this overhang. This overhang,  
as though, I was looking down the side of this  
thing. The perspective is wrong, but . . . .  
As a matter of fact, its farther away in the  
distance.

PAUSE

#10.5: Imagine just this wedge. No, I've got the per-  
spective right because I was close to the building.  
I was in, like on the sidewalk. So actually the  
perspective of that street is right down like that.  
If it is a street, in fact. But the perspective's  
right. In here, is where this . . . .

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(Knock on the door - #28: We are still drawing,  
so give us a few minutes.)  
(#20.5: All right.)

PAUSE

#10.5: It was like a . . . . I'm having difficulty with  
the perspectives. (Pause)  
That's the overhang. Something like that.

#28: But it was down? Down and away from . . .

#10.5: Down.

#10.5: And that's the sides. Now the street and the  
sidewalks go like this. Or whatever they are, you  
know. The angle of the building goes farther down.  
Forget this line. This is like an overhang.

#28: Okay.

#10.5: And the dark was in there.

#28: Dark under the overhang.

#10.5: Right.

#28: Or dark back in this way?

#10.5: Back in there. It was not so dark out here. When  
you told me to look that way, left and that way  
right. Its light out here.

#28: Okay.

#10.5: But, behind me was where the dark was.

#28: Okay. And then you told me it was dark and then  
light down at the end.

#10.5: Right. I had the feeling that it, . . . of this . .

#28: When you looked back . . . .

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#10.5: Right. When you had me turn around.

#28: Okay. Okay.

PAUSE

#10.5: Then you told me to go to the other end. The other end was nothing. The other end, when I turned around and looked back in, . . .

#28: You went down to this light?

#10.5: Right, it was identical. It was the same thing when I got to the other end.

#28: Okay.

#10.5: But the difference was, there was no overhang. It was like the end of something. But it wasn't the same as the other end of the dark.

#28: Okay.

But when you turned and looked back?

#10.5: It looked identical to the original . . . So this would have been from the overhang end.

#28: Okay.

#10.5: And a repeat of that, would be from the no-overhang end.

#28: When you went down to the light area and turned around and looked back . . . .

#10.5: Looking back.

PAUSE

#10.5: Was just this.

But, this, was building wall . . . . or, right, in other words, I was looking from outside in the sunlight, I was looking at reflective sunlight, but I was looking down to see a pin, a small dot of light at the end of it.

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#28: Okay.

#10.5: Okay, like a tunnel. Well, okay, I'll call that. . (sigh). . . (pause).

When you told me to go over to the other side, I first started to go up top. Instead of going down the tunnel. I told you it was high. But I have no idea. Its not extremely high, but its high.

#28: You told me the top was dark.

#10.5: And I told you the top was dark as though I was merely looking at a rectangular. . . . (pause). Looking down. I tried to see if there was anything detail. There was something on top, but I don't know what it was. I wanted to think; but I don't know if it was imagination that there was a box on top.

#28: Okay. How about putting a number down. This will be number five. This is a picture of the top of it.

#10.5: Right, here is. Looking at the top of it, here is the overhang. This is number one corner.

#28: That's where you first saw it?

#10.5: That's where I first saw this wedge, okay. On top of . . . . (pause). . . I don't know. I wanted to say its a box.

PAUSE

#28: Okay?

#10.5: This is stupid. . . . That's on the street side. I had the impression. I had the impression this thing was on the street; and that . . . (pause). . . I'll put it in anyway. And that, ah, see here would be a . . . . sidewalk, right. Here was a car -- something dark.

#28: Good. that's a good description. Dark object. . .

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#10.5: But this building. I have the feeling that this building was longer than this thing looks; from the top. I had the feeling that this wall -- I had the feeling that what I was like was just like on an average ordinary street corner. And, whereas this overhang was in the building I was looking at it really stretched way far down. But I was concerned with this overhang and this end of the building. And, at first, I thought it was like a theater house but I just tried to stay with the dark/light colorings.

#28: Yes, that's good.

#10.5: But it was one long continuous thing at the corner of which I happen to be. So, technically, the same structure, I think, see now I don't know where this perspective is. Technically, this building continues. You know, its like a long block. But out here is open. Open light.

PAUSE

#10.5: But, . . . . (pause).

#28: Let's take a quick look back through these pictures again. Okay, just kind of talk to me, say number one this, number two, etc.

#10.5: You want me to, what?

#28: I want you to go through again, to see if there's anything you missed, or . . . .

#10.5: Okay.

#28: Number one. (pause) Just briefly. . . .

#10.5: No because I was contem-- No, that was my description. It was a wedge. When I told you to start with this corner building; you told me what it is, tell me what it looks like. And I said it looks like a wedge.

#28: That's fine. That's fine.

#10.5: And that's all I had and you told me to move and I looked down. I had a very hard time. I looked down and there was this overhang.

#28: Okay.

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#10.5: This is really out of perspective. But, in other words, this is the wall. This is the imaginary plain of the wall where this thing protrudes out of it. Right.

#28: Okay.

#10.5: So actually, this should be erased. Because that's a corner. And this is the roof on it. And this is where I was telling you on the preceding picture, it continues.

#28: Okay.

#10.5: Long perspectives.

#28: Okay.

#10.5: And this is when I saw those two things that I added to that last picture.

#28: Okay, do you want to put them in this one.

#10.5: I had the feeling that this is where the sign was and this was where something else was. Something big and bulky.

#28: Okay.

#10.5: I got the impression it was a typical sign you see along any old street.

#28: Okay.

PAUSE

#10.5: That really doesn't give justice, I don't think, to the way this thing looks. Then again, I don't know what I was imagining because at that point in time I thought, that looks like a theater arcade. But I'll do one of the front of that just in case.

#28: Now, you are looking down into it.

#10.5: I'm looking past the front of it. And down here somewhere (pause). . . . (not audible).

#28: Right.

#28: What looked like the other thing at the curves.

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#10.5: Right or whatever. Okay. And this is the overhang shot at the end. And this is the one that I can (pause). . . I would like to say at the front facing of the overhang is curved as opposed to coming out straight and going in. I'd like to say that its sort of curved around. With windows in it. But then I don't know if that's just static from my first impression of what a theater arcade would look like, you know cause it has windows around it.

#28: Okay.

#10.5: But, when I was standing, you know, not looking sideways, that's all I saw.

#28: Okay. (Pause) What's this?

#10.5: From no overhang end looking back.

#28: Yeah, I told you to go down where it was light, turn around and look back this way.

#10.5: Right.

#28: You said it looks the same.

#10.5: Um hm. But this is light. I want to say its light again.

#28: Okay.

#28. And this is the top.

PAUSE

#10.5: (not audible) back here.

#28: Okay.

#10.5: That's it.

#28: Okay. Good. You got your clothes on. You feel like you've talked your way out of this.

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#10.5: I don't know what to expect.

#28: Okay.

#10.5: What I do have to say, is that its obvious to me that it wasn't what I thought it was going to be on the other thing.

#28: On your other secret note thing.

#10.5: Ha Ha, I guess that's a good indication, I don't know.

#28: We'll find out.

#28: Our back-up recording system in case of emergencies works just fine.

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# TAB A

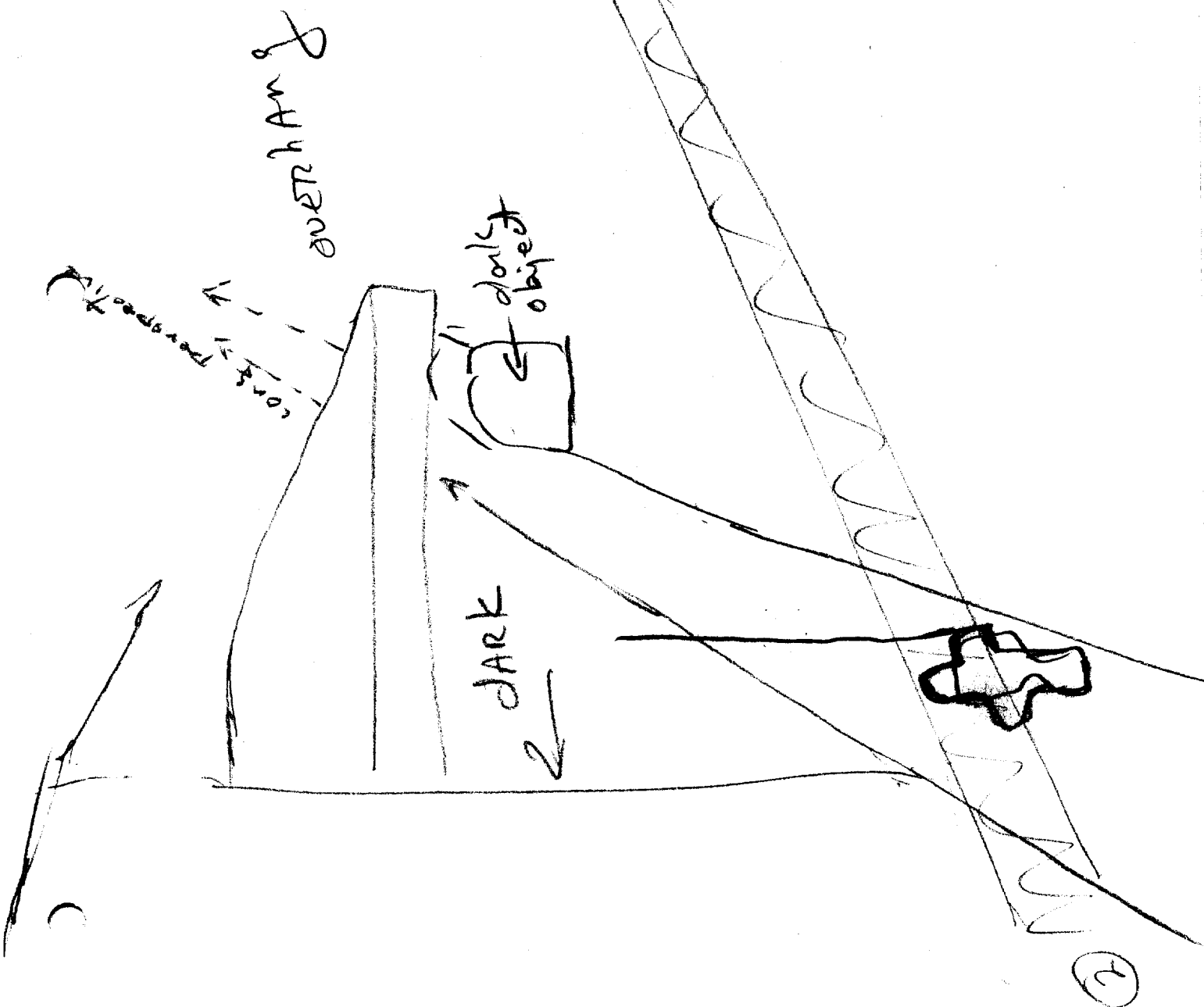
LIGHT  
SURFACE

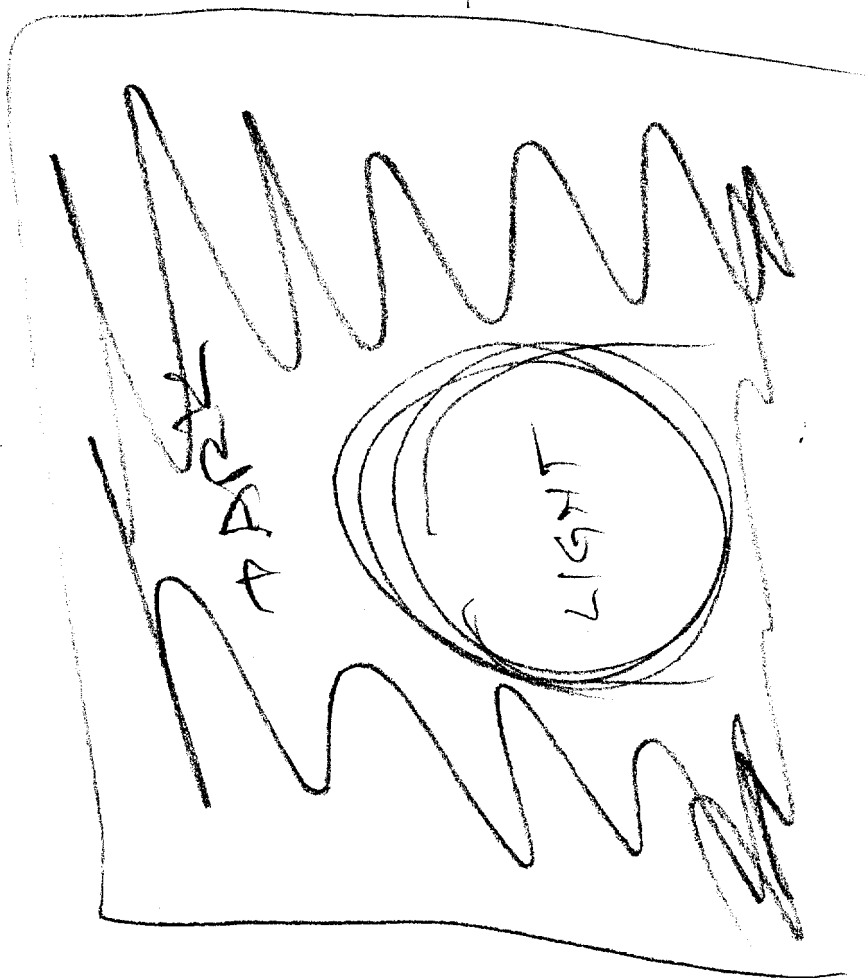
Base with 2

CORNER  
OF  
BDDG

LIGHT  
SURFACE

①





overhang end



BUTG

WALL

light

dark  
tunnel

light

from no over hand  
end looking back

(F)

13/8/88  
containing

over light

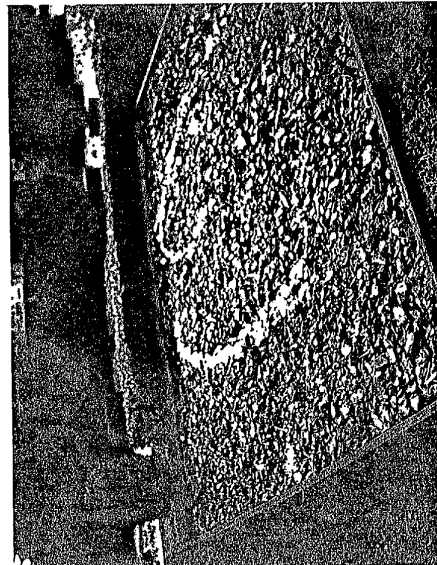
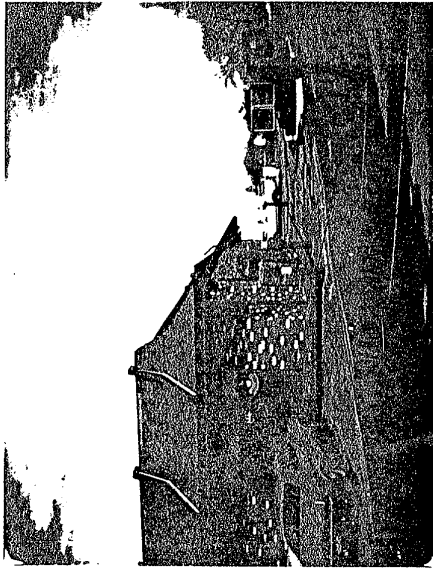
dark

overhang  
dark object

signpost  
hydrant

#1 corner

# TAB B





# TAB C

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POST SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION II

1. (S) Post-session interviews are conducted after the completion of a session (usually the following day) to provide the Remote Viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #10.5 has had previous experiences similar to remote viewing. This experience was different for him in that he did not perceive himself to be at the target location, as he had in his previous experiences and he was able to talk about his impressions and images while he was having them. Previously, he would "visit" target locations on his own and not be able to relate information during the experience. #10.5 wanted very much to try remote viewing again as soon as possible. He felt that there were things that he didn't say that now he knows he should have. #10.5 felt he could have verbalized more during the session.
3. (S) As to the relation between the viewer and interviewer, it was decided that the interviewer give more time to the viewer to respond. Additionally, the use of "questions" on the part of the interviewer needs to be reduced. #10.5 and the interviewer got along well together and are developing a rapport for future sessions.

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TRANSCRIPT/INTELLIGENCE CORRELATIONS

TRANSCRIPT DATA (ABSTRACT)	TARGET CORRELATIONS
<p>1. "The only thing I see is a vertical line like toward the corner of a building---like a wedge."</p> <p>2. "I see -- an overhanging thing. --And its darkened under it."     "The top is flat."</p> <p>3. (The viewer has been asked to move under the overhang and what his perceptions are from that point)     "Dark with light at the end."     (The viewer has been asked to move to the light at the end, turn around and look back)     "Dark with light at the end."     "Dark is inside--the light is at each end."</p>	<p>1. <u>Sketch correlation.</u> The target location is in fact a building. Two of the photos taken by the outbound team were toward corners of the building.</p> <p>2. <u>Sketch correlation.</u> There is a drive-through order pick-up service at this restaurant. The overhang is present and is in fact rather dark underneath in daytime. Although it does not appear so, the roof of this building is a facade and the actual roof is indeed flat.</p> <p>3. <u>Target correlation.</u> From under the overhang it is possible to see through the building to the windows on the opposite wall. The lighting inside is subdued and the day was brightly sunlit giving the impression of dark with light in the distance.</p>